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FEATURE THE MAGAZINE BUSINESS

Making It Work

PHOTO ILLUSTRATION BY KURT GALLOP



SECOND OF A FOUR-PART SERIES EXAMINING THE HEALTH OF ALBERTA'S CULTURAL INDUSTRIES. THIS WEEK: MAGAZINES

BY KATHLEEN BELL

The demise of the magazine has long been predicted.

First there was the Internet, the most powerful invention since the printing press itself and destined to replace its predecessor. And then there was the smart-phone (goodbye 4sure!), and the iPod (au revoir sweet world) and then the Kindle (when Oprah says you're dead, you're dead).

But to paraphrase Mark Twain, reports of the magazine's death have been greatly exaggerated.

In fact, according to a 2008 study commissioned by the Alberta Magazine Publishers Association (AMPA), the industry is not merely surviving, but growing. At the time, Statistics Canada data suggested that, over the

last decade, Alberta had very nearly doubled its percentage of the national market share — grabbing four per cent — outpacing British Columbia's periodical biz in the process.

Using a fairly loose definition, AMPA puts the total number of magazines in Alberta at around 200, with an additional 100 scholarly journals. The association itself has 60 member magazines ranging from trades, like Oilweek, to rural lifestyle, like Okotoks Living, to literary bi-annuals, like dandelion.

The study puts the magazine industry's revenue at \$83.4 million in 2008, setting the total contribution to Alberta's GDP at \$106.8 million and providing roughly 829 full-time jobs. But that, of course, was before the economic downturn.

Ask anyone in the industry and their answer will most likely be identical to Roddy Campbell's, publisher of the nationally distributed, Edmonton-based folk and world music magazine *Penguin Eggs* — since the recession, advertising is down.

“Clients that take a half page in the past might take a third or a quarter now, but they're still with us,” Campbell says. “We've actually seen an increase in our magazine subscriptions. I think the advertising has been the hardest part. Though

our summer [issue] was probably as strong as last summer's, it's just in the between.”

Avenue Magazine's Katherin Lemon tells a similar story. An urban-life monthly that started in Calgary 15 years ago, *Avenue* expanded to Edmonton four years ago this September. Lemon is an editor in Calgary and currently an acting editor for Edmonton's edition. And while she says both publications were wound by the recession, Calgary got the worst of it.

“Calgary was quite an established magazine, was really well known in the community, had really established its brand,” Lemon explains. “The Edmonton magazine, when the recession hit, was still in the growth phase and so the Edmonton magazine was able to maintain that pattern. They didn't see the same growth as they had in previous years, but they also didn't see the kind of decline in advertising pages that we saw in Calgary. Compared to the sector overall, we weren't as badly hurt — some others. For example, *Home Magazine*, *Shelter Magazine*, a lot of the news magazines were quite a bit harder hit than the regional, city magazines.”

She goes on to note that like everything in Calgary, the expansion

the Calgary addition was seeing was simply unsustainable.

Nevertheless, both Campbell and Lemon are fairly optimistic discussing last year's little bump in the road — with Lemon declaring that they're “back on track” — but seeing those advertising dollars decline is difficult for the magazine industry, particularly in Alberta.

This is because Alberta's industry model is slightly different than other provinces, relying almost entirely on ad revenue (according to the AMPA study, it's at 92.7 per cent), with very little money coming from subscriptions. This is contrary to the national norm that saw almost 19 per cent of revenue coming from subscribers in 2004. As such, we have a lot of what's called ‘controlled-circulation’ magazines — basically the issues you pick up for free at newsstands and before you hop on the bus. According to Andrew Mah, the interim executive director at AMPA, the ad revenue model lends itself to the style of magazines we tend to publish here.

Alberta has a lot of lifestyle magazines, travel and city-related magazines, the articles tend to be service-y, which are articles that are designed to give people suggestions on things to do, places to go, that kind of stuff,

which lends itself to a controlled-circ model.”

He adds that starting a subscription-based magazine is a lot harder, considering you need to find a readership, while simultaneously finding advertisers.

“Certainly for small to medium publishers, [controlled-circulation] is easier entry,” says Mah.

The disadvantage, however, is that the biggest government grant for the industry, the Canadian Periodical Fund, tends to be based on a magazine's ability to attract subscribers.

“Among the things that they are funding for in their main funding stream is a minimum of 5,000 subscribers and a certain percentage of subscribers, which for our controlled-circ magazines, they're just ineligible,” explains Mah, adding that, as such, Alberta doesn't receive its fair share of funding.

The Alberta Foundation for the Arts also supplies grants, and though their criteria isn't based on subscriber-size, they do demand that the publication be a ‘cultural magazine,’ eliminating lifestyle and consumer mags.

“One of the suggestions we have is that that [definition] should be broadened, because funding for other types of cultural medium, for example film, they don't look at whether your content is cultural or not,” says Mah.

“Film is considered a cultural medium, and so they receive funding. Whereas magazines, they get scrutinized a bit harder, which may be legitimate, because magazines have advertising in them. But that's a debate worth having.”

While it might lack federal support and be more volatile over the course of the economic cycle, the Alberta model might have some distinctive advantages, beyond an easier startup, especially considering technology's ongoing onslaught against the printed word.

The appeal of the Internet is that the content is free but, as Lemon points out, when it comes to controlled-circulation magazines, the content was already free to the reader.

“A lot of the push is towards how much content you can give away for free,” says Lemon, which, obviously isn't a dilemma for *Avenue*. Though it's not entirely that clear cut.

“Now a lot of the question is around what will the next business model be, because the Internet will operate on a different business model,” she continues. “With the traditional magazine, whether it's you picking it up off the stands or you buying it, no matter what, the reader takes the

MAGAZINES cont'd on p. 8

DINING - PIZZA

Now, This Is How Pizza Is Supposed To Taste



AS SOON AS YOU WALK
IN THE DOOR OF FAMOSO,
YOU KNOW YOU'RE GOING
TO GET A GOOD PIZZA

FAMOSO NEAPOLITAN PIZZERIA
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BY SCOTT LINGLEY

Pizza is the simplest thing in the world, when you think about it. You start with bread, which humankind got the hang of millennia ago, apply some seasoned pureed tomatoes, the meat and/or veg of your choice, a complementary cheese, cook it in a real hot oven and you're done.

Which begs the question, why is so much pizza so abysmal? I blame our fast-food culture, which generally allowed quantity to trump quality in the marketplace. I used to live half a

block from a place on 82nd Avenue that gave you your second pizza for 26 cents. How could it possibly taste good? That's not just bad pizza, it's practically bad karma.

Time was that Tony's on 11th Avenue and 95th Street stood out like a lone beacon of simple, sincere pizzacraft in a cheesy sea of cookie cutter greasewheels, but in the years since I got my first taste of Tony's trademark surliness and godly pizza, a lot of decent options have come online, like Ragazzi in Bonnie Doon and, who knew, the locally hatched, ever-expanding Famoso line, purveyors of 'za in the style of old Napoli.

We walk in the door of Famoso's North Edmonton Common location and we know — we already know! — that it's going to be a better than average pizza (though this may have something to do with multiple successful trips to the Jasper Avenue Famoso). The staff are youthful and friendly, the bright room brick-lined, high ceilinged and attractively furnished, the flatscreens silently piping sports are a minimal detraction and one wall is lined with sacks of the im-

ported flour Famoso requires for its hand-thrown crusts and flatbreads.

It's critical that Famoso's dough be top-notch, because almost everything on the menu comes with or is made atop bread. That's a good thing to bear in mind when planning your meal — if you have a flatbread ap-

THE TAB: \$30 FOR TWO (FOOD ONLY)

THE GIST: RISING LOCAL CHAIN GETS PIZZA EXACTLY RIGHT

TRY THE: BELLA PIZZA WITH ROASTED MUSHROOMS
AVOID: BREAD OVERLOAD

petizer, bread with your salad and pizza, well, ain't that a whole lotta bread? The good Dr. Atkins would be spinning in his piano-crater cage.

Once we ascertained the arcane rules of the room (you DO go up to the front counter to order but you DON'T go to the counter at the side for your own pepper, parm and chiles) and were settled with Italian or-

ange sodas, we made short work of the menu, bearing in mind the above caveat, and awaited — very briefly — our appetizers. The roasted calamata olives under a blanket of feta, served with crisp flatbread of course, were rich and spicy little mouthfuls and an absolute steal at \$3.

Though co-diner and I began with the walnut and gorgonzola salad (with bread) in the past, we were in the mood for something a tad less elaborate and tried the Caprese (with bread) (\$12). Big rounds of ripe tomato and soft mozzarella cheese were alternated atop a bed of mixed greens and fresh basil, then lightly drizzled with balsamic vinaigrette, a nice palate cleanser after the salty piquancy of the olives' feta.

The anchor dish of the meal was a Bella pizza (\$13.50) which looked mouthwatering in its browned, bubbly asymmetry. Famoso pizzas are hand-thrown and thin-crusted so they are, like snowflakes, no two the same. Ours featured fresh mozzarella, capicolla, halves of fresh tomato, fresh basil and, at our discretion, roasted mushrooms (\$1.50).

I figured we were worth it. Newbies to the form might be surprised that the bright slather of sauce looks like squished-up plum tomatoes, rather than the heavily adulterated tomato paste you get from degenerate pizza sources, and that the opposite quantity of cheese is underneath the other toppings, rather than mounded on top and obscuring them from view. Each bite pulsed with garlic from the simple sauce and mushrooms, while the spicy ham, licorice-y basil and creamy mozzarella enacted some intricate interplay in the foreground, with periodic molten splashes of flash-roasted cherry tomato.

You're probably wondering about the crust. As with every bite of bread I'd had at that sitting, it was supple, crisp around the edges, thin and chewy, not merely a conveyance for the toppings but an integral part of the flavor. Forget Atkins — go eat as much bread as your stomach can hold. And be sure to order plenty, as nothing revives the memory of a nice meal like having it again for breakfast the next day. Just keep it away from the microwave, you philistines.

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frontlines

IS THIS THE END OF IRIS EVANS?

Ed Stelmach's government, such as it is, seems to be doing its best to alienate its core voters, and put the future of some of its longest serving MLAs into question.

The latest fiasco involves the hospital for Sherwood Park. Or at least, it was supposed to be a hospital. Now, not so much.

For years, MLA Iris Evans has promised her community a hospital. Not a glorified emergency ward or a mega-clinic, a hospital. No doubt many voters in Sherwood Park pledge their allegiance to Evans thanks to her hospital promise.

Well, the thing is finally getting built, five years after Evans promised her constituents their very own hospital. But now it turns out that it's not going to be the 72-bed, acute-care hospital that was promised. Instead, they're getting a 24-hour urgent care facility, similar to the Community Health Centre in Cleaveview. So, if you've got a broken bone, the new facility can handle it. If you're having a baby, go somewhere else.

PRO-AIRPORT GROUP SCORES AGAIN

First it was Danielle Smith. Now, Ed Stelmach has waded into the Edmonton airport debate.

Following a meeting with the Envision Edmonton group that is petitioning for a plebiscite on closing the airport, Stelmach said Tuesday that "nothing moves" at the airport until he is assured that closing the airport won't have a negative impact on medevac services, the canard the Envision Edmonton people are using to scare people into signing the petition. At the suggestion of the group, he wants a new report on medevac services conducted by the Alberta Health Quality Council. But Stelmach still

says it's up to Edmonton to make the final decision, and he wouldn't say he'd vote on the issue.

Score another win for Envision Edmonton. An average group of petitioners couldn't get two seconds of Stelmach's time, but Envision Edmonton not only scored a private chat, but also got the premier to comment on a purely local issue. Is it saying "nothing moves" at the airport unless he's happy? Stelmach has given another boost to Envision Edmonton.

But Stelmach is right about one thing – it's still an Edmonton issue, and he should have kept his views to himself.

BY THE NUMBERS • VIDEO GAMES

Top Selling Video Games of 2010
Source: Yahoo! Games

- 1 New Super Mario Bros. (Wii)
- 2 Pokemon SoulSilver (DS)
- 3 Red Dead Redemption (Xbox 360)
- 4 God of War III (PlayStation 3)
- 5 Wii Fit Plus (Wii)
- 6 Wii Sports Resort (Wii)
- 7 Pokemon HeartGold (DS)
- 8 Call of Duty: Modern Warfare 2 (Xbox 360)
- 9 Just Dance (Wii)
- 10 Super Mario Galaxy II (Wii)



QUOTE OF THE WEEK
IT'S LIKE WE NEVER PLAYED FOOTBALL BEFORE
Beleaguered Edmonton Eskimo quarterback Ricky Ray, commenting with unusual candor about his team's performance following a record-setting 52-5 loss to the Calgary Stampeders on Labour Day. Edmonton Sun, Sept. 7



POINT OF VIEW • FUN IN THE SUN

Long, Hot Political Summer



OUTSIDE POLITICS MAURICE TOUGAS
WHILE HARPER PLAYED DIVIDE AND CONQUER, IGNATIEFF TOOK LESSONS IN RETAIL POLITICS

We Canadians are a fatalistic lot. It's now September, and we still have weeks or even a month or two of very pleasant weather. But no matter ... summer is over. We don't have fall in this part of Canada; we have a season of melancholia, where we mourn the summer that wasn't, and dread the winter to come.

So most of us are pretty bummed. Except perhaps Stephen Harper.

For the prime minister, the end of summer can't come fast enough, and not just because he's the kind of guy who clearly doesn't enjoy sunlight – Harper is the only person in Canada who actually gets more pale as the summer progresses.

It was a rough summer for Harper, and all of his problems were of his own making. Consider his track re-

cord of late.

It was Harper's government that stupidly decided to hold both the G8 and G20 summits in Ontario, at the same time. That little international coffee klatch cost the supposedly cash-strapped federal coffers one billion dollars, a princely sum for what amounts to a few photo ops. Then there was the pointless and ill-advised elimination of the mandatory long-form census, which was roundly denounced by everyone who knows anything about this kind of thing, and has done tremendous damage to the reputation of Statistics Canada. Backing away from that bad decision would have been the smart thing to do, but Harper simply does not back down from anything. Once he's made up his mind, his decisions are as solidly cast as his hair.

Now we've got the long-gun registry debate, an issue that is entirely driven by Harper ideology and his shameless pandering to rural voters. If it had not been for a Tory backbencher advocating scrapping the long gun registry (with Harper's approval, no doubt), this needlessly divisive debate would never have taken place. Scrapping the registration of rifles is strictly a political move, an issue that was not even on the national radar until Harper's

government introduced it. The registry is not a substantial crime fighting tool, but neither is it a costly bureaucratic boondoggle that turns God fearing rural (read: Tory) gun owners into criminals. (Although the firearms registry WAS a financial fiasco, coming in at over a billion dollars to implement, the only available number for the current cost of registering long-guns is \$4 million, about the same amount Harper spent on white shirts and dark ties every year.) Harper will get his wish of putting rural Canada vs. urban Canada for his own political gain, but what's the point?

So while Harper was busy hosting world leaders and playing his favourite game – Divide and Conquer – Liberal leader Michael Ignatieff spent the summer on a bus tour of the country.

Ignatieff, who hasn't exactly ignited a surge of Iggymania across the country, spent the summer learning the ropes of old fashioned politics, and probably learning a bit more about the geography of his part-time home and native land. No matter what you might think of the guy – the terms 'aloof' and 'academic' spring instantly to mind – you have to give him credit for agreeing to the

TOUGAS cont'd on p. 7

Read To Your Kids, Dads



URBAN MOM ANGELA BRUNSCHE

READING TO YOUR KIDS IS IMPORTANT TO THEIR DEVELOPMENT, BUT FEW FATHERS HAVE THE INCLINATION OR TIME

Entering the Stanley A. Milner Library downtown, we turn into the children's area and are immediately surrounded by bright primary colours. Tamsin Shute, a tall young woman with large glasses and an even bigger smile, welcomes my baby Ethan and me at the entrance to the program room for a class titled Baby Laptime.

Sitting in a circle of about a dozen other moms and babies, Ethan's eyes become very wide and he examines each baby intensely, as if shocked to find there are other little people just like him. The other mothers smile and coo and we ask each other about each little bundle. When we begin to sing, Ethan's tiny face lights up. He kicks his feet and waves his arms with excitement. When Shute reads a book out loud, his grey-blue eyes are locked on her animated face.

The downtown library is one of the first places I took my little guy, back in February, when he was just a couple months old. Singing to him and listening to stories with his comfortable weight in my lap is a memory I'll hold onto for the rest of my life. I also hope it's the beginning of a lifelong love of reading and language for my son.

TOUGAS (cont'd from p. 6)

Liberal Express tour. All summer long, Ignatieff has toured the country, hitting every province, shaking every hand offered to him (15,000, the Liberals say; I suspect they had a minnow walking behind Ignatieff, counting every handshake). While Harper was hosting summits and kissing up to his conservative base, Ignatieff was chowing down at the Captain Burger in Richmond, Que., shaking hands at Rudder's Wharf in Yarmouth, N.S., and snarfing down Turnbills in Elmsdale, Nova Scotia. According to Liberal bumph, the tour held 140 public events in 102 cities and towns, racking up nearly 40,000 kilometres.

For Ignatieff, the tour was a crash course in church basement and community hall politics in Canada, a lesson he sorely needed.

Ignatieff is in the unusual position of starting at the top without working his way up from the bottom. It can be fairly said that Canada was likely a bit of a mystery to him; he

"babies thrive on attention... Babies just love this time when mom isn't having to run off to cook something and the phone's not ringing," says Shute, co-chair of the Edmonton Public Library's early literacy and family services team. "They're also getting used to that story time situation, and becoming comfortable."

Unfortunately, dads are largely absent from the scene. In all the classes I've attended in the past eight months, I've seen only a handful of male participants. It's a shame. Not only are guys missing out on a wonderful bonding experience, kids aren't seeing men using the library and enjoying reading. Of course, many dads read to their kids at home, and daytime classes are difficult for working parents. Still, it's a little alarming that so few men attend the classes.

ACCORDING TO THE CANADIAN COUNCIL ON LEARNING, THERE IS A "PERSISTENT LITERACY GAP BETWEEN BOYS AND GIRLS."

According to the Canadian Council on Learning, a national non-profit, there is a "persistent literacy gap between boys and girls." The group's 2009 report, Why Boys Don't Like To Read: Gender Differences In Reading Achievement, says boys are less motivated to learn if they see reading as a "girl's pastime." Socially, boys bond by rejecting reading, whereas girls receive social benefits by being seen as enjoying reading. Reading just for girls? It's a totally different attitude, and one that will hurt boys in our information society. But looking around the circle at the library, it's not hard to see how the idea persists.

lived outside of Canada from 1978 to 2005, soaking in the rarified egg-head atmosphere of Oxford and Harvard, and he's only been an MP since 2006. The guy probably never set foot inside a Tim Horton's until he was in his 60s. Retail politics — the art of shaking hands and kissing babies, and not getting the two mixed up — is something he's never had to do. You have to give him props for taking on such an arduous, dreary tour for an entire summer, and doing his damndest to make it look like he actually enjoyed it. That was one hell of a performance.

For Ignatieff and the humbled but not humble Liberals, summer was a grind instead of a swing in the hammock. It certainly wasn't as glamorous as breaking bread with Barack Obama and sipping wine with French president Nicolas Sarkozy, but in the long run, Ignatieff's summer of handshaking and barbecues in community halls in small towns may pay off more than Harper's lost summer.

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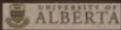
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POINT OF VIEW - HEALTH

Beware An Excess Of Acid

HOLISTIC HEALTH 101 ROBERTA SHEPHERD
TOO MUCH ACID IN THE
BLOODSTREAM CAN LEAD
TO ALL SORTS OF PROBLEMS

I've mentioned the importance of maintaining an alkaline internal environment before, and I'd like to shed more light on this recommendation.

"Acidosis" is a term used to describe over-acidity in the bloodstream. An overly-acidic system, caused by an overly-acidic bloodstream, lowers immunity and makes one more prone to a collection of symptoms and illnesses such as insomnia, water retention, rheumatism, migraines, constipation, diarrhea, ulcers, bacterial imbalances and infections, hypertension, asthma, kidney diseases including stones and muscle wasting, to name a few.

Let's talk about how the body becomes overly-acidic. The waste portions of what we eat, drink and inhale are acidic and excreted from the body via the eliminative organs such as the bowels, bladder and skin. The wastes that are not excreted are left circulating through the body in the blood, which supplies all of our tissues and organs with oxygen. An excess of acidic wastes accumulated in the body causes circulatory congestion. When the circulatory system cannot effectively reach all the tissues and organs of the body due to congestion, the tissues and organs become deprived of oxygen and essential nutrients, weakening the systems of the body and causing cells to deteriorate. The body becomes too acidic when we consume acid-forming substances out of balance with our consumption of alkaline-forming substances. Smoking, inhal-

ing other toxic fumes, high-stress, lack of exercise and consumption of drugs and pharmaceuticals are also acid-forming in the body. What's more, cellular processes such as metabolism and cellular reproduction create acidic wastes and the body relies on alkaline stores to buffer these acids. When alkaline stores are depleted due to an over-consumption of acid-forming substances, the body borrows calcium from the bones and teeth to try and alkalize the system. A healthy body has adequate alkaline reserves in balance with the acidity that is consumed and produced in order that everything is neutralized.

I've compiled an Acid vs. Alkaline Food Guide (below) to help clients

ACIDOSIS IS A TERM USED TO DESCRIBE
OVER-ACIDITY IN THE BLOODSTREAM

compare acid-forming and alkaline-forming substances. I'm positive you'll find some other literature out there that conflicts with this list. This information is based on research that I've done over time, my own professional opinion and personal experience.

Not all acid-forming foods, as listed

Acid-Forming Substances To Be Avoided Or
Consumed In Moderation

Alcohol
processed foods
white flour
black pepper
bread
cake and cookies - anything with sugar
chocolate
coffee
cigarettes
coffee
cooked grains, except millet and quinoa
dairy products
distilled vinegar (white and red)
eggs
cooked unsaturated oils
fruits that have been glazed or sulphured including fish & seafood
some fruits, namely cranberries, blueberries, grapes, sour cherries, dates & plums
gum
popcorn
processed cereals
soy and soy products

Alkaline-Forming Substances To Be Eaten Freely
most fresh foods
all raw vegetables, especially green ones
all salad greens
all sprouts
apple cider vinegar
dates, figs and dried apricots
almond and other nuts
sea vegetables such as dulse, chitterlings, spirulina, Irish moss, kombu, nori, wakame and sea lettuce
herbal teas (no caffeine)
fresh or dried herbs
fresh, raw juice (specifically vegetable juice)
honey
millet, quinoa & amaranth
lemons and limes
mangoes
melons
papayas
apples
pears
kiwi
grapes
bananas

viding the content Albertans want. In a global community, is Cochrane Connects or Cowboy Country still relevant?

From Mah to Campbell to Lemon, the answer is practically the same - you're simply not going to find out about that neighbourhood event or find that regional understanding a local writer can bring to the subject on some super geeky, super-trendy international blog.

"Magazines are storytelling vehicles and the whole point is us talking," says Lemon. "We're sharing a cultural process but we're also sharing information about where we live."

"What's interesting in Alberta -

ed, are "bad" for you. For example, although cranberries register as being acid-forming within the fluids of the human body, cranberries impart great healing to the urinary system. That being said, it's quite possible that the nutritional and therapeutic value of cranberries far outweigh the fact that they're acid-forming. We surely consume acid-forming substances in our lifetimes, often very purposefully. The idea is not to omit all acid-forming substances - this would be an unrealistic idea (except when it comes to cigarettes). The idea is to consume an abundance of alkaline-forming foods in order to build up and maintain healthy alkaline stores to sustain optimal health.

The ideal ratio is one to four: one serving of an acid-forming substance to every four servings of alkaline-forming substances.

Notice that high-stress creates an acidic internal environment. For help with stress reduction, please visit www.ultimatestressseminar.com.

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and the reason that magazines are particularly important in Alberta - is we're growing," Lemon concludes. "We don't have a fixed identity. We have an identity that's really in flux and really being negotiated right now. There's a lot of people who have questions. Are we sure about the oil fields? Are we sure about the politics? Are we sure about whether we should be investing more in green?," she says.

"Or maybe that's not the way. There are a lot of questions. Anytime there's questions in a culture that's when we need to have cultural products that speak to us as a community."

Next week: Book publishing

Maybe It's The Drugs



The giant blue Twitter bird has snatched up Fish in its talons. Follow him at twitter.com/fisheyefoto | ILLUSTRATION SUPPLIED



HIDDEN NINJA FISH GRIWKOWSKY
FISH DEFENDS HIS DECISION
TO JOIN THE 21ST CENTURY
AND START TWEETING

For most of you finger-liters, there's nothing new about texting. But believe it or not, I only just started using a cell phone, one of the last holdouts in the bar-code ranks of our civilized world. Maybe you still have a shame ghost like this lingering through the halls of your experience,

where near your space.

Having not yet joined the mob-hated — of phones, I mean — I've added cells to an ongoing theory about digital telepathy I've been cattle-driving, namely that in terms of the next great leap of technology we're not fully aware is upon us, we're right around the corner from being bulk-headed aliens whose veins flash purple and orange as we silently discuss the weather, our pay scale and whether or not the prisoners are yet matting in their cages.

To make matters even worse, I've also joined Twitter since my time in the hospital, which I feel is a side-effect of all the excellent drugs they handed over. I first logged on right as Lady Gaga twatted Edmonton and scored her hundreds of thousands

connected we now are, now, as well as the infinitesimal life of any particular thing of importance. I may as well be talking about the invention of mountain ranges, this Giga business so buried in a thousand million tweets since, 46 per cent of which are pointless personal babble, according to the statisticians. But let me briefly defend jumping into Twitter, because I know a lot of you think it's fucking stupid. So did I until, like Friendster and subsequent social networking meta-programs, I actually got behind the wheel. It's as simple as this: a communication supplement, nothing more. You can use it to help people, make jokes, dispense information, pick fights, or any other thing we do with words. I watched Kanye West have a bit of an emotional meltdown,

**IT'S IMPORTANT FOR THE GOVERNMENT AND THEIR CORPORATE MASTERS
TO KNOW EXACTLY WHAT WE'RE THINKING ABOUT ALL THE TIME, HOW ELSE
ARE THEY GOING TO COMPLETELY CONTROL EVERYTHING WE SAY, THINK,
DO AND, MOST IMPORTANTLY OF ALL, SPEND OUR MONEY ON?**

like a pointless refusal to see Star Wars, or somehow not having your driver's licence yet. Or maybe it's that disgusting quirk of bathroom hygiene which involves the unfortunately valid use of the word "cheese." Whatever it is, this little anomaly becomes a secret focal point for your friends and family so that when you do finally give in, there's an ongoing shockwave of smug celebration.

"Is that your phone?" I heard in incredulous tones, as if the town gigolo suddenly shaved off his moustache and announced his intentions to marry the squarest Christian bitch in the area code. In my defense, cell phones continue to vie for the title spot in "most-complained-about entity" in our lives, right up there with computers and the mere existence of anyone else, making any sound, any-

of tweets for recording for posterity we live in "Oil City Untry," which everyone around here knows, anyway. Especially since the U of A studies proved what we all already knew about a wall of poison advancing on our town, which you would think would raise a few public alarms. As you remember, though, the mayor instead waded into the psychic ether with a prissiness about mere words you wouldn't quite expect for him, even as the election looms, thereby tripling the tastiness of the "Oil Untry" story since seen — and of course forgotten — planetwide. Am I ever glad I didn't show Mista Mayor my closeup photo of the "transITWATCH" banner last time we hung out, boy I tell you.

Manell's atypically uncool reaction and its subsequent global scrutiny demonstrate just how fucking

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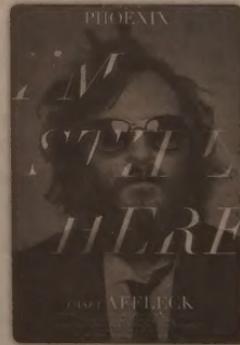
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SEPTEMBER

BLACKLISTED

Sept. 2-5 (Theatre Network)
Gemini-Nominated writing team Blacklisted are bursting at the seams to unleash the material that "up-right" television executives have kiboshed for the last two seasons.

JAILBAIT

Sept. 17-26 (Northern Light Theatre)
Two teen girls con men into believing they're college students, and get a real education on sex and the city.

BILLY BISHOP GOES TO WAR

Sept. 18-Oct. 10 (Cadtet)
Recounts the death-defying heroism of one of the First World War's most prized pilots. From basic training to incredible dogfights, this highly entertaining performance is filled with rousing songs that sent our troops rushing in-and-out of battle.

PILOBOLUS DANCE COMPANY

Sept. 21-22 (Alberta Ballet)
Celebrating its 40th season, Pilobolus is renowned for its imaginative and athletic fusion of extreme acrobatics, pure dance and shadow play.

EURYDICE

Sept. 23-Oct. 2 (Studio Theatre)
Love and grief, life and death are both endless and tentative, fixed and mutable in the strange world of "Eurydice," the devastatingly lovely—and just plain devastating—theatrical gloss on the Orpheus myth.

À LA GAUCHE DE DÉU

Sept. 23-Oct. 2 (Uniforum)

A realtor and her client, opening the doors to love. The story of a relationship on the tightrope of life, the autonomy of a love relationship forbidden, told with humour and intensity.

HEY LADIES

Sept. 24-May 20 (Theatre Network)
The Ladies return for their fourth season of fun. Featuring extraordinary guests, stupendous prizes, hilarious Match Game, questionable crafts and recipes for disaster.

MOSTLY WATER

Sept. 25-May 21 (Theatre Network)
Back for a second season, Mostly Water Live at the Roxy will stun, stupefy, and astound you with scathing sketches, inspiring interviews, and kick-ass alliteration.

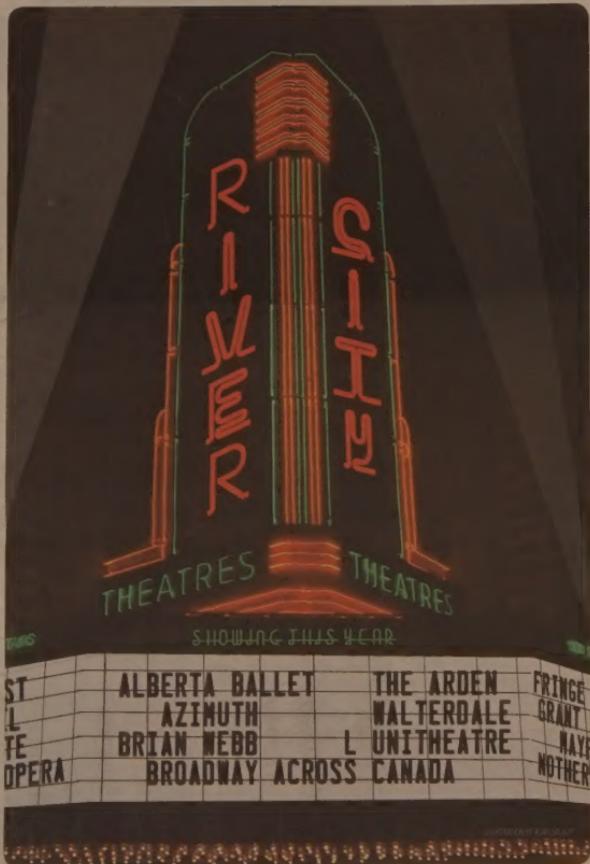
MAMMA MIA!

Sept. 28-Oct. 3 (Broadway Across Canada)
On the eve of her wedding, a daughter's quest to discover the identity of her father brings three men from her mother's past back to the island they last visited 20 years ago.

OCTOBER

INTIMATE APPAREL

Oct. 2-24 (Cadtet)
A touching story of a woman seeking independence in ragtime Manhattan, ill a world



where cultures mingle and classes mix. Esther is a lingerie seamstress, looking for romance and fulfillment and the means to pursue her dreams.

MUMP & SMOOTH CRACKED

Oct. 2-24 (Theatre Network)
The horror clown duo will take audiences on a giddy, terrifying journey to their parallel universe: the nightmarish world of Planet Umno.

PERFECT PIE

Oct. 9-16 (Waffordale Playhouse)
Patsy sends a tape and a pie to Francesca, out of the blue. The two have an messy reunion.

SEE MAGAZINE BRINGS YOU THE DEFINITIVE GUIDE TO THE UPCOMING FALL AND WINTER THEATRE SEASONS.

Johnny's friends are honouring his death by putting on a production of his play. His strange auto-biographical work concerns adolescent turmoil, bullies, eating disorders, alienation.

UNIDENTIFIED HUMAN REMAINS

Nov. 4-13 (Studio Theatre)
David McMillan is a former actor, current writer watching his twenties fly away. Together with his book reviewing roommate Candy and his best friend Bemile, David encounters a number of seductive strangers. Things turn ugly when it appears one of them might be a serial killer.

THE SLEEPING BEAUTY

Nov. 5-6 (Alberta Ballet)

A beautiful princess, some fairies both good and bad, add a prince, challenging classical choreography, a glorious score and finally a little magical fairy dust and voila, you have one of classical ballet's greatest masterpieces.

GREASE

Nov. 9-14 (Broadway Across Canada)

Take a trip to a simpler time of poodle skirts, drive-ins, and T-birds. "Bad boy" Danny and "the girl next door" Sandy fall in love all over again to the tune of your favourite songs.

CABARET

Nov. 11-12 (Catalyst Theatre)

Set in 1931 Berlin as the Nazis are rising to power, it focuses on nightlife at the seedy Kit Kat Klub and revolves around the 19-year-old English cabaret performer Sally Bowles and her relationship with young American writer Cliff Bradshaw. A modern musical theatre, and later, film, classic.

LOUD & QUEER

Nov. 12-13 (Workshop West Theatre)

Western Canada's longest-running Queer writers' and performance showcase. Plays, music, poetry, dancing, drag, spoken word and some serious comedy — anything can happen at this wild and wacky showcase.

THE HAUNTINGS OF MUYBRIDGE

Oct. 30-Nov. 14 (Cadtet)

Muybridge's work foretold the invention of modern-day cinema. A physically and visually explosive spectacle, this award-winning production explores themes of memory, identity, and the quest for meaning at the very beginning of our culture's obsession with images.

UNE MAISON FACE AU NORD

Nov. 18-21 (L'UniTéatre)

A man in the twilight of his life ruminates on the goodwill and wisdom of his wife's heritage that has made the country and he has dreamed lost their meaning and future.

HARD CORE LOGO: LIVE

Nov. 18-Dec. 5 (Theatre Network)

Hard Core Logo was one of Canada's most notorious and influential punk bands — until they fell apart. Years later, during the mid-'90s punk revival, lead singer Joe Dick

**LEGALLY BLONDE**

It's time to unite the band.

PRALINE DANSE CIRCUIT

Nov. 19-20 (Brian Webb Dance Company)

returning four prairie choreographers. Prairie Dance Circuit is the pilot year of BWDCC's collaboration with contemporary dance presenters in Calgary, Winnipeg and Regina.

UNDAUNTED ENCHANTMENTS

Nov. 25 (Catalyst Theatre)

A concert of stories that have enchanted generations, launching TALES Edmonton's newly released two-CD set 'Undaunted Enchantments.'

DECEMBER**A CHRISTMAS CAROL**

Nov. 27-Dec. 23 (Citadel)

In a decade, Edmonton has embraced Tom Wood's brilliant adaptation of Charles Dickens' classic tale, and the tradition continues this year for an 11th season.

BOOM

Dec. 4 (Catalyst Theatre)

MDZ salons boast an eclectic arrangement of artists from a variety of disciplines. 'Boom' features artists hand-picked by dance maestro Kathy Ochoa.

THE NUTCRACKER

Dec. 10-12 (Alberta Ballet)

The most lavish ballet ever mounted by Alberta Ballet, The Nutcracker features Tchaikovsky's elegant score, magical sets, hundreds of colourful costumes and moving story telling that will usher young and old alike into a rich and festive holiday mood.

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» by John Patrick Shanley
DEC 2 — 11, 2010

The life and adventures of NICHOLAS NICKLEBY

» by Charles Dickens,
(adapted by Richard Ouzounian)
FEB 10 — 19, 2011

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VTHE 2010 CANOE THEATRE FESTIVAL

Jan 10-23 (Workshop West Theatre)
Edmonton's professional curated theatre festival showcases some of the season's most interesting artists and challenging performances.

Mozart: 25 KOMPLETE MYSTERY

Jan 20-30 (Fringe Theatre Adventures)
The genius of Salzburg returns with an electric piano, slides and an hilarious tour to give us the truth about his life and death.

RELAY

Jan 21-22 (Brian Webb Dance Company)
A collaborative choreographic experiment for eight performers and two musicians. Challenges reconceptualizes and takes us into new territory in theatre and dance.

AUGUST: OSAGE COUNTY

Jan 29-Feb 3 (CityStage)
When the large Weston family unexpectedly reunites after dad disappears, the home-stead explodes in a maelstrom of repressed truths and unsettling secrets.

MEAT PUPPET

Jan 21-Feb 6 (Northern Light Theatre)
Chuck Dolmer is an investigative teletjournalist with a mission. His expose series, "Red Letters" specializes in running sting operations. Now, Dolmer has uncovered his highest profile target yet.

FEBRUARY

COMMUNION

Feb 3-10 (Theatre Network)
A wisecracking mother, her estranged daughter and the therapist she turns to. A poignant story about reconnection, the search for meaning, and our impulse to move forward.

LA, PEAU D'ELUSA

Feb 20-26 (L'Unité Théâtre)
A woman tells delicate tales of love. She insists on carefully relating all the intimate details. Gradually, through her stories, she reveals that the goal is to tell one particular secret.

THE ABDUCTION FROM THE SERAGLIO

Feb 5, 8, 10 (Edmonton Opera)
Mozart's opera: the young Belmonte journeys to the exotic east to rescue his beloved Konstanze from the clutches of an amorous Pasha, and madness ensues as the lovers battle to outwit a bumbling and jealous vizier.

RABBIT HOLE

Feb 9-19 (Walterdale Playhouse)
Becca and Howard have the perfect life — a great marriage, a beautiful house, and a lovely son. But after a tragic accident, the couple faces the challenges of surviving their loss and making a life with the family that remains.

NICHOLAS NICKLEBY

Feb 10-19 (Workshop Theatre)
Meet Nicholas Nickleby — a feisty young man who devotes himself to supporting his family after his father dies leaving them penniless. An adaptation of the famous Charles Dickens novel with the same name.

THE SEASON 2010/2011

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L'UNITÉ THÉÂTRE

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WALTERDALE THEATRE

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WORKSHOP WEST

477-5955/www.workshopwest.org

ANOTHER HOME INVASION

Feb 12-13 (Citadel)
A piercingly accurate one-woman show that interrogates how our society is really serving our seniors at a time when they most need our help

FOUR SEASONS & CANTATA

Feb 15-16 (Alberta Ballet)
Vivaldi's Four Seasons explodes with the vibrant colours of the south as it pays homage to the Italian culture and its musical traditions

THE BARBER OF BARRHEAD

Feb 17-26 (Edmonton Opera)

A collaboration between Edmonton Opera and Fringe Theatre Adventures takes family fun from Seville, Spain to the Alberta Klondike for The Barber of Barhmed. Prospectors sets and lose their fortunes during the Gold Rush, as Figure, a burler and jack-of-all-trades, works to unite the young with his love Rose, despite devious dealings by the dastardly innkeeper Bart.

LEGALLY BLONDE

Feb 22-27 (Broadway Across Canada)
Sorority star Elle Woods doesn't take "no" for an answer. When her boyfriend dumps her for someone more "serious," Elle puts down the credit card, hits the books, and sets out to go where no Delta Nu has gone before: Harvard Law.

UNDER THE SKIN

Feb 25-26 (Brian Webb Dance Company)
Twelve dancers inhabit the choreography of Wen Wei Wang (Vancouver) and Gao Yanjin (Beijing).

MARCH**AN EVENING WITH UNCLE VAL**

March 3-13 (Fringe Theatre Adventures)
The year is 1987. An indignant, 70-year-old retired fisherman displaced from his hometown, Uncle Val is now trapped in the "big city" of St. John's.

EXPANSE MOVEMENT ARTS FESTIVAL

March 3-6 (Azimuth Theatre)
A boundary-pushing three day festival dedicated to showcasing the inspired investigation of the innovative spirit of the body-in-motion, this high-velocity event celebrates body-based performance in all forms.

HUNCHBACK

March 5-27 (Citadel)

This darkly romantic musical, set amid the buttresses and shadows of Notre Dame Cathedral, is the tale of a tormented priest, a beautiful dancer and the deformed bell ringer Quasimodo.

SHATTER

March 10-19 (Catalyst Theatre)

Explores the little-known details of the aftermath of the largest man-made explosion prior to Hiroshima, the Halifax Explosion of 1917, and asks the question, can courage and truth overcome fear and loss?

PTERO'S TACTICS

March 14-22 (Brian Webb Dance Company)
A look at the space between the lover and beloved with intelligence and wit, with the audience participating in the triangle as an active witness.

DOG

March 17-27 (Theatre Network)
Edward and Velly Bright have a lovely marriage until a macaque invades: when a bluetar depression covers their lives, Velly finds a stray dog to keep her company, and an adventure leads to the invention of history's most effective anti-depressant.

AN ALMOST PERFECT THING

March 24-April 10 (Workshop West Theatre)
A damaged man creates a secret room for a special little girl he encounters in a store. Who is the Monster? Who is the Victim?

APRIL**THE GERTRUDE STEIN PROJECT**

March 31-April 9 (Workshop Theatre)
Director and installation/performance artist Beau Coleman intersects Stein's text with movement, sound and image motifs to create an ever-present theatrical experience.

SERENADE & VISION OF ANGELS

April 1-2 (Alberta Ballet)
Two encore presentations grace the Alberta Ballet stage in what Artistic Director Jean Grand-Maitre is calling "an evening of personal favourites." This program will feature George Balanchine's Serenade and Jean Grand-Maitre's Vigil of Angels.

THE THREE MUSKETEERS

April 2-24 (Citadel)
Alexandre Dumas' classic swashbuckling adventure. Experience the camaraderie, romance and intrigue of a true epic filled with treachery, passion and courage in the face of explosive action.

RICK: THE RICK HANSEN STORY

April 2-7 (Citadel)
Rick Hansen's Man In Motion World Tour was a legendary odyssey that changed the lives of millions. This play takes audiences back to the beginning of this remarkable man's story.

THE THREEPENNY OPERA

April 6-16 (Walterdale Playhouse)
This musical comedy takes you on a mischievous romp through nefarious back streets as Mack the Knife takes on the evil father of his true love, Polly Peacock.

BACKWATER

April 7-17 (Catalyst Theatre)
An exciting new work by the creators of Soythe, DammitDance presents Backwater, with choreography by Amber Bortnick.

LES PARFAITS INCONNUS

April 8-17 (Fringe Theatre Adventures)
Les Parfaits Inconnus are a medley of circus acts, comedy and electrifying music. Armed with a bicycle, a table, a barrel, a board and a ladder, six eccentric characters meet on stage, each trying to outdo the other in a contest of increasingly outrageous antics.

PERVERT

April 8-17 (Northern Light Theatre)
Tim, a night clerk in a porn emporium is obsessed with proving that a new customer, realtor Mike, has stolen a hot new video release. The two men engage in an ongoing dispute over the alleged theft and the tension between them builds to a boiling point.

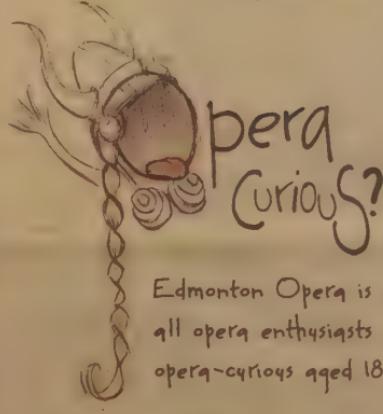
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PILOBOLUS

TOSCA

April 9-12-14 (Edmonton Opera)

Tosca, a fiery and passionate diva, struggles with a deadly decision. Will she surrender herself to Rome's brutal Chief of Police, Scarpia, to save the man she loves? A battle of ideals, art and politics swirl through Puccini's masterpiece of beauty, betrayal, and loss.

REVIEW

April 14-17 (L'Un/Theatre)

A road trip which becomes existential quest plunging Guy into the depths of Ontario, and of the night itself.

PUBLIC SPEAKING

April 17 (L'Un/Theatre)

Celebrated playwright and performer Chin Coddock returns as a one-man tour de force. Characters from opposing sides of the tracks collide when Johnny Three Fingers and his assistant, Brian, kidnap the rich and famous Diana.

BOYGROOVE

April 21-30 (Catalyst Theatre)

The Edmonton originated multi-award-winning send-up of boy band culture is back in a new production by IMPULSE! Theatre.

TRUE LOVE LIES

April 23-May 15 (Citadel)

Brad Mayer is back with an audacious and outrageous new comedy of bad manners poised to shatter our illusions about the "perfect" Canadian family.

RIVERDANCE

April 26-May 1 (Broadway Across Canada)

A celebration of Irish music, song and dance, the show focuses on the evolution of Irish dance and its similarities with, and influences on, other cultures.

ENCORE!**LITTLE WOMEN**

April 30-May 22 (Citadel)

Louisa May Alcott's American classic is transformed into a sweeping, spirited musical filled with heart, honesty and humanity.

SOIREE DE PIECES EN UN ACTE

May 12-15 (L'Un/Theatre)

A night of one-act plays written and performed by interested members of the community.

ANGEL'S RIVER

May 17-22 (Catalyst Theatre)

Set in New Brunswick in 1989 and based on a true story, a young woman faces a difficult decision and the sacrifice that accompanies it.

SARAH MCLACHLAN

May 13-14 (Alberta Ballet)

The world premiere of a new self-titled creation with the music of Canadian music icon Sarah McLachlan.

FROM CRADLE TO STAGE: AN EVENING OF ONE-ACTS

May 18-28 (Walterdale Playhouse)

Walterdale continues to support the development and production of new works by local

and emerging playwrights. Scripts are submitted in the fall and the playwrights work with professional dramaturges before their works are handed over to our directors for casting and interpretation.

THE CRIPPLE OF INISHMAAN

May 19-22 (Workshop Theatre)

When the news arrives in sleepy Inishmaan that an American film crew is descending on a nearby island to make a movie, no one is more excited than Billy, the wisest, overgrown orphan, who had been happy to while away his days watching cows.

ENCORE!**NEXTFEST**

June 2-12 (Workshop Theatre)

In Nextfest's sixteenth year, it'll be an eleven-day festival of theatre, music, film, visual art, dance, NiteCult, cabaret and more. The party highlights the latest work created by five hundred emerging local, national and international artists.

JULY**VILLAGE OF IDIOTS**

July 6-16 (Walterdale Playhouse)

Things don't seem quite right in the village of Chelm or so outside Yosel thinks. A silly, sweet and hilarious play that teaches audiences of all ages that in this crazy and unpredictable world, it's sometimes better to be a fool than a wise man.

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TOSCA

Master Director John Ford Comes To Edmonton

By Barry Hammond

"It's all about where you put the horizon," said the great John Ford / You got to frame it just right and have some luck of course / And it helps to have a tall man sitting on the horse / Tell them just enough to still leave them some mystery / A grasp of the ironic nature of history / A man turns his back on the comforts of home / The Monument Valley to ride off alone..."

So begins Patterson Hood's 2008 song "The Monument Valley," from the Drive By Truckers disc, "Brighter Than Creation's Dark," about film director, John Ford. The air-coutry song captures some of the laid back feel of Ford's westerns and some of his major themes. I'm sure Hood wrote his song after watching the documentary, "Directed by John Ford," which contains footage shot in 1971 by

Peter Bogdanovich where the earnest young filmmaker (prior to his own directing career and his later renvention as a film historian in his own right), in full grip of the French "Auteur" theory, conducts an hilariously unresponsive interview with Ford who was never one to publicly analyze his own films.

Ford influenced many modern directors, including Martin Scorsese, Clint Eastwood, Steven

Spielberg. He also made stars of the likes of John Wayne, Henry Fonda, Jimmy Stewart and Katherine Hepburn all whom talk about him in the aforementioned documentary.

Jim Kates in his 2004 book, *Horizons West* on the history of the film western calls him "the founding father" of the western. Ford directed more than westerns, however, and this fall

Edmontonians will get a chance to sample eight of Ford's greatest films on the big screen the way they were meant to be seen. When the Edmonton Film Society presents its series, Directed By John Ford.

The first film on Monday September 13, is *The Grapes Of Wrath*.

For full info on the series and listings information, visit www.seemagazin.com

SHOWTIMES September 10 – September 16, 2010

METRO
928-101A AVENUE KELLOGG HALL, STATION THEATRE
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AJAMI
Directed: Scandar Copti / Naren Shareef. Sept 10. 200. 7:30 pm. PG

LAND
Directed: Julian Pinede. Sept 10. 200. 7:30 pm. Digital Video

SEAN
Sept 10. 200. 7:30 pm. PG & 9:15 pm.

GARNEAU
Sept 10. 200. 7:30 pm. PG & 9:15 pm.

GET LOW
Sept 7. 200. 9:15 & 10:15 pm. Sat & Sun matinees at 7:00 pm.

PRINCESS
Sept 10. 200. 7:30 pm. PG

COOK & HALL / OJ AND STRAVINSKY
Sept 6. 200. 6:15 & 10:15 pm. Sat & Sun matinees at 7:00 pm.

JOAN RIVERS: A PIECE OF WORK
Sept 10. 200. 7:30 pm. Sat matinees at 6:00 pm.

THE GIRL WHO PLAYED WITH FIRE
Sept 8. 200. 6:15 & 9:15 pm. Sat matinees at 7:00 pm.

MONDAY NIGHT FILM
Sept 10. 200. 7:30 pm. Sat matinees at 7:00 pm.

EDMONTON
Grand Hall, 9th Street Station, 21st Avenue, A1, 31

ALBERT
Sept 10. 200. 7:30 pm. Sat matinees at 7:00 pm.

THE EXPENDABLES
Sept 10. 200. 7:30 pm. Sat matinees at 7:00 pm.

UNREAL: Virtual Reality. Friday Sept 10th – Thursday Sept 16th

CANADA'S 100
Sept 10. 200. 7:30 pm. Sat matinees at 7:00 pm.

THE VENGEANCE OF KITTY GALORE
Sept 10. 200. 7:30 pm. Sat matinees at 7:00 pm.

MANNY MCPHEE
Sept 10. 200. 7:30 pm. Sat matinees at 7:00 pm.

DESCIPABLE ME
Sept 10. 200. 7:30 pm. Sat matinees at 7:00 pm.

THE LAST EXILE
Sept 10. 200. 7:30 pm. Sat matinees at 7:00 pm.

THE EXPENDABLES
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Rediscovering Leonard



Tony Palmer's film not only captures Leonard Cohen in concert on his 1972 European tour, but is a vivid portrait of life on the road. I SUPPLIED

TONY PALMER'S CLASSIC COHEN DOCUMENTARY CONCERT FILM REDISCOVERED AFTER NEARLY 40 YEARS

BY ALISTAIR HENNING

Bird On A Wire is veteran documentaryman Tony Palmer's film about Leonard Cohen's 1972 European Tour. Having gone missing soon after completion, the film is only now receiving its first official release almost 40 years later.

Palmer was asked to make the film by Marty Machat, Cohen's long-time manager right up until his death in 1988. Recently, Palmer shared how the film came to be.

"Machat, who's since died of cancer, had two problems. The first problem was that Leonard didn't enjoy touring and wasn't going to do it any more. The second problem, which he didn't tell me until some while later, was that his record company was threatening to dump him because the first three LPs had sold pretty badly. They'd sold reasonably well in Europe, but in the States had sold very badly."

So, Machat was faced with the problem that if he didn't get something filmed, it was possible there would be no visual document on record of this extraordinary man. So that's why the film got made.

"I always wondered why, during the film making, I never ever saw a

record executive. In retrospect, I can see why it's because they weren't interested in him."

A difficult artist, Cohen was initially wary of filming. Palmer explains, "When I first met Leonard in October 1971, he laid down various conditions. Firstly, that I included him reading his poems. Another was that I not convey the impression he was simply a whimsical poet of love songs. And thirdly, that I never lost sight of the fact that the songs had a very hard political edge. Some of the songs more than others, but they certainly were intended as political statements about the human condition."

"It's [Leonard's] credit that he never prevented us from doing anything. There's a scene [at the end, in the dressing room in Jerusalem, when he's completely collapsed and he's in tears. We were two feet away from him, and none of what you see in the film, especially not that sequence, was done for our benefit. He wasn't playing up to the camera, that was really what he felt, and he just ignored us."

Once, I made a film about Maria Callas. In a way it's an interesting parallel, because my film about Callas is about a woman who's in a hell of a mess, who also happened to be a great opera singer. Rather than film about a great opera singer, who's also a woman in a hell of a mess. There's

a very important balance there."

"The version on the DVD is about 95 per cent of what it was originally. But even before Leonard saw it, it was shown to the BBC because the film I'd made of the farewell concert of Cream was made for them. The BBC immediately bought it, and of fees money for it. If that had been accepted, Machat would have gotten back three quarters of what he'd invested, immediately. Alas, Cohen told me he thought the film was 'too confrontational,' and worried that he often appeared 'exhausted, even wasted.'

Nine months and hundreds of thousands of dollars later, a second version of the film was ready. Parker was told it was shown to the BBC, who turned it down flat saying it was a mess."

Parker now has a copy of the letter. Apparently, Machat had also refused to pay for the re-editing thinking that this was now Cohen's responsibility.

Version 2 had a brief theatrical outing and was shown for one night only at the Rainbow Theatre in north London, July 8, 1974, almost two years after Parker delivered the original version.

Parker says he not invited to see the revised version. "I was not at the Rainbow, and only saw it for the first time six months ago. Had I seen it

COHEN cont'd on p. 23

The Power Duo



Zuzana Simurdová and Mikołaj Warszynski | PHOTO SUPPLIED

MONTRÉAL DUO WITH THEIR ROOTS IN EDMONTON PERFORM CHOPIN'S MUSIC — WITH A TWIST.

ŠIMURDOVÁ-WARSZYSKI PIANO DUO

Concert Hall, University of Alberta
Sunday, Sept. 12, 7:30 p.m.

BY PIOTR GRELLA-MOZEJKO

"We fell in love through drawing lots!" — Zuzana Šimurdová is absolutely serious when she says it; well, she remains so for a second, or two. Then she winks mischievously and adds "Almost!" One of the most talented Czech pianists of her generation, she now lives in Montreal with her life partner and the other half of the Šimurdová-Warszynski Piano Duo, Mikołaj.

"It was like this," Warszynski says. "Back in 2005 we met at the Banff Centre for the Arts where Zuzana and I just happened to have been awarded residencies. One of the projects we were supposed to do involved pairing a person who'd compose a piece of music with another who'd perform it. When we drew lots it turned out I was to write for Zuzana — and I couldn't be happier about it..." he underlines the confession with a broad, warm smile.

Zuzana interjects quickly. "You know, when I saw his name on the door of his Banff studio, I almost flipped! As a person born in the Czech Republic I am naturally inclined to notice Slavic names. I thought Mikołaj was either a visiting Polish artist, or was of Polish extraction. Either way, it piqued my curiosity."

That "briefly" turned out to be a lasting relationship, both artistic and personal. It is obvious that the two share much more than the passion for Chopin, Czech Romantics, and contemporary Canadian composers whose works they have consistently championed. After their respective

residencies came to an end, they began corresponding. Then, after getting one of the top prizes in a piano competition in London, Zuzana was able to spend a few months there, Mikołaj joining her from Edmonton, his hometown. They already knew something deeper was developing between them. In addition, they realized how well they understood each other as well as how much they shared in terms of their preferred repertoire, and how amazing it would be to live and work together.

Hell broke loose. Apparently a gifted Czech pianist, the only representative of her country of origin selected for the world-famous Chopin Piano Competition in Warsaw, posed a serious threat to Canada's security. The account of Šimurdová's immigration application and her and Mikołaj's subsequent skirmishes with the authorities reads like a blood-curdling folktale. In the end, someone showed enough common sense to allow her in. They have been inseparable ever since, choosing Montreal as home.

Their new project is as unusual as it is challenging. "We wanted to offer something really out of the ordinary in Chopin's bicentennial year," Šimurdová explains, "so we came up with a concept of a multimedia show telling Chopin's life through music, images, and word. Dressed in the typical costumes from the epoch, we are taking the audience on a tour. It all begins with one of Chopin's earliest works, written when he was 11, and concludes with one of his masterpieces finished just before his death. We intersperse music with images projected onto a screen, and anecdotes, and called it all *'From 'Zelazowa Wola [Chopin's birthplace] to Paris'*."

"Playing Edmonton always feels fantastic!" Warszynski says. "It's the city where I grew up, where my family and my best friends live. It's just great to be back!"

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Savagelove pg.30

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WILDLIFE PHOTOGRAPHY BY JEFFREY

FISH CHATS ON THE HOUSE
THAT BOOM BUILT AND
WONDERS ABOUT EDMONTON'S
NEW HOTTEST CUE CLUB

House of Boom is the unofficial name of the venue, a trick played on the phone company which turned out to grow into its own meaning. In the tradition of illegal jazz clubs before rock and roll's overanalysed golden days, of basement parties back when Edmonton venues would unanimously pull the plug on any band that dared play non-covers. Mill Creek's Boomhaus is a place full of people happy to be entertained as if at a bar, but without "all the bullshit," as is repeated perhaps a little dogmatically, but universally understood.

I'm still a big fan of bars — pubs with live music, especially — but none I can think of could have captured the aromatic essence, either figuratively or literally, of the April 1, the Other Months debut concert over the weekend. I compare this immediately to the Amy van Keeken show the next night at Lyve — someone named the bar this — where security with tactical devices in their ears, told door ID scans in all fairness, I didn't get scanned and security was smiling and pleasant. No trouble at all, for example with numerous people being pulled up like Price is Right from the audience on stage which until recently you wouldn't even think would be a problem anyway. But the need to advertise muscle at a good-natured karaoke show will be longed to a bar, in my point, which is what's driving some number of quality patrons away. Those who don't want to think of UFC every time they happen to look at someone just understandably trying to make a living, just to underline the point, our world is all about liberating ourselves from existing power blocs right now blogging our own reviews, downloading music, and there do

seem to be a lot more non-venue concerts lately, too.

These wider concerns aside, let's go back to House of Boom. The band is nervous and ridiculously chatty coming on, among friends and all. The House is packed, of course — this is a specific little slice of the art/music community in mandatory attendance. Not the rockers, or even the country crowd — the best explanation is those who have partied at this storied house over the last decade or more, including Gavin Dunn, who everyone else in the band (all female) claim is the only proven musician. He sits with his back to the audience, buried in the beauties, playing a piano I've laid on naked years ago. There are thick-lined Mark Fiddes paintings everywhere from previous art shows here, and a new Lisa Rezanoff's painting on the wall above Dunn, unfortunately hung upside down. The five-girl chorus kicks in and suddenly we know why this band exists, massaging its minor keys: it's beautiful, a newborn exhalation that will soon enough find focus and fire and speed, but for now as pleasant as waking up in a bar full of cooing pigeons. April's voice is so tiny it's breakable, and as they sing, "feels like no one loves me any more" in a slow loop, you wonder how could this possibly be?

Not to come out faring, but doesn't The Rack's pre-emptive billboard claim of being Whyte's "greatest bar ever" have to follow any truth in advertising standards? I know we let the donor shops get away with saying each of them is the most famous in the world — sort of a pifuck — but even at the absolutely dumb double-entendre name, The Rack is clearly setting itself up as another potential one-stop to get STIs, be beat up in the parking lot or have a lot of cops hassle you and your power powder friends for standing in the middle of the street, brains bulging with wear-y rage. Also looking forward to "sports," the last claim on the ad wall. You know SPORTS? What? If they can blur out they're the "greatest," can we question the message? No? OK, fine. They're the greatest. It's actually quite obvious what was I thinking?



Mr. Invitation Gets His Call To The Polaris Party

HARD AT IT FOR YEARS, THE MODEST MR. MACPHERSON IS QUIETLY GETTING SOME MUCH DUE CREDIT

THE GREG MACPHERSON BAND
With Sleeping Giant and the F.D. Jones Soap Co.
LIVE ON Whyte (8111 105 Street)
Saturday, Sept. 11, 7 p.m.

BY

"My perspective is different because I can recognize the disparities and strengths between places. It seems I'm always coming from somewhere or going somewhere else," Greg MacPherson says.

MacPherson's determined to make music: hell, he's moved over three dozen times and lived in nearly every province in Canada. This Nova Scotia-born, Winnipeg indie-rocker utilizes his travel experiences, filtering them through his vibrant indie rock sound with cleverly crafted lyrics and a wavering voice. MacPherson's recently been finding success, but it has always been one step at a time.

MacPherson's father was in the Air Force when he was a kid, so, keeping with his habit he never stopped moving from place to place – well until he met a girl in Winnipeg. Since calling Winnipeg home, MacPherson's still managed to move around town while getting his musical game together. But since his latest album *Mr. Invitation* was released this past March, he's been getting some national attention.

"*[Mr. Invitation]* is about the scene where people will invite you to their party, but they don't really want you there. I think the comparison is that people can be both good and evil, and



Canada's answer to The Boss? Greg MacPherson's latest, *Mr. Invitation*, recalls Springsteen's sound. | PHOTO SUPPLIED

I think that's what this record is all about," he says.

Ironically, *Mr. Invitation* was long listed for a Polaris Music Prize shortly after its release; however, the album didn't end up making the cut for the prize's short-list. Although the Polaris nod made MacPherson feel like he was finally being recognized for his musical talents, he wasn't sure how, exactly.

"I thought I might win a Skri Doo," MacPherson laughs. "I didn't really know what it was. Someone told me that I was nominated for a Polaris Prize and that it's a big deal, and I was thinking, 'what the hell is that?' Then I remembered last year when that band Fucked Up won, so I looked

into what it was exactly and it's quite an honour to be nominated."

According to the songwriter, he's always been producing music to the best of his abilities – now more people are paying attention to his ef-

forts. "It's been really good for me to be that way," MacPherson says.

His determination to keep playing is the reason for MacPherson's successes. When his former label closed their doors in 2007, MacPherson

tion in Canada, thus songwriter's taking his sights overseas as he prepares to release his second record this year – but this time with Play/Rec Records in Denmark.

"I'm in a pretty special spot right

"[MR. INVITATION] IS ABOUT THE SCENE WHERE PEOPLE WILL INVITE YOU TO THEIR PARTY, BUT THEY DON'T REALLY WANT YOU THERE."

forts

"Anything can influence me. I'll try anything and everything to try to write a song. Always be writing – that's my motto, and my songs are reflective of that work ethic. I especially don't limit myself lyrically and

was forced to take a break from music and go back to a blue collar job. But not long after, he signed with another Winnipeg label, Smallman Records, and started plotting his re-emergence one pay cheque at a time.

With *Mr. Invitation* getting atten-

tion, where I've got labels who are excited to put out my music, and I've got people who come out to see my shows and want to see me play and are interested in my recordings, so I don't know what more I could ask for really."

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The Opportunities Of The Open Road

RON KITCHENER IS THE COUNTRY SUCCESS STORY CANADIAN COUNTRY MUSIC WELCOMES WITH OPEN ARMS

BY ANDREW PAUL

From his cottage in New Brunswick Ron Kitchener can't help but laugh when he thinks about how life can lead you in funny directions sometimes.

"I grew up in a small town, and it was the 1980s so it was hard rock and heavy metal all the time. Iron Maiden, Ronnie James Dio, I liked Motley Crue for the rebellion," says the 40-year-old co-founder of country music success story Open Road Recordings. "I got into it with a lot of passion, so the fact that I work in country music seems odd to a lot of my friends."

It might seem odd for the entrepreneur who began booking rock shows while pursuing a marketing degree at Humber College in Toronto, but as a nine-time winner of the Canadian Country Music Association's (CCMA) Best Manager of the Year Award it's clear that Kitchener is passionate, and good at what he does.

This year the CCMA's are being hosted in Edmonton during Country Music Week (Sept. 8-12) and the nominee list is full of Open Road artists including The Road Hammers, The Higgins and Doc Walker who is up for five awards alongside Corb Lund, who Kitchener manages on the side.

Since founding the label in 2003, Kitchener has helped blaze the trail to stardom for several country music acts including Emerson Drive, and as the Canadian label home to Big Machine and Valory music artists



Ron Kitchener has done it all in the country racket, including winning the CCMA's Manager of the Year a stunning nine times. | PHOTO: SUPPLIED

Taylor Swift, Reba, Trisha Yearwood and Jewel, the accolades continue to pour in.

"It was just one of those fluky things where I had always thought about running a label, but I didn't spend a lot of time in the planning process," Kitchener says. "We opened up some doors and signed some artists that other people weren't going to sign and they hit, like Johnny Reid who was arguably very difficult because people couldn't figure him out."

Reid isn't on the Open Road label

anymore but he owes a large part of his success to Kitchener's managerial prowess. When Kitchener signed Reid there was a notion that he was more or less the Rod Stewart of country music, which was an odd fit for the industry.

"This might not appeal to the core country fan base, or the young fans, so we went after an older audience that was probably still into Rod Stewart," Kitchener recalls. "We kept finding that 45-plus females really dug what Johnny was about, and

in a weird way he sort of became a spokesperson for them by creating this kind of community."

It was Reid's tune "Missing an Angel" that finally broke through the radio barrier shooting him up to number one in the charts. From there record sales went crazy. First 2005's *Born To Roll* went gold, then 2007's *Kicking Stones* went platinum, and in true Open Road fashion, 2009's *Dance With Me* also went platinum just eight weeks after its release.

But alas, business is business and,

after releasing three albums on Open Road, Reid moved to EMI – a move Kitchener has no hard feelings over.

"It was just a great momentum story," he says.

Kind of like Open Road Recordings.

As for the future, Kitchener plans to keep on doing what he does best: managing country musicians. However, he knows that he only plays a small role in the big picture.

"We get them to the stage and they take it from there," he says.

E

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LISTEN • BY FISH GRIWKOWSKY

ROBYN

BODY TALK PT. 2

Last time out, Robyn let us know, "I've got some news for you — I feather have feelings, too," a non-metaphorical song about programmable fuck machines burning out, "ready for demolition," Roykoop (you) also showed us, and we were happy to dance about the whole thing.



That album really woke up on its third song, "Dancing on My Own," about that age-old timewaster, giving a shit about who you ex-2 dating. I know it's tough, people, but just remember no matter who they end up with, you gave them organism face first, when they were younger and less jaded! Actually, that's a terrible thing to think about. Ugh, good fuck, anyway!

In *Body Talk Pt. 2* (there will be three), Robyn via bops and pain continues with her emotional robot schtick, meaning we ask ourselves a strange question for a dance-pop album: who programmed this poor girl to get herself hurt so much? The tracks are a little generic, but nonetheless spaedy and sympathetic. "Hang With Me" is almost a tad desperate — intentionally so — asking for more than just a pickup. It's effervescent and sad, and reminds me of a few women I know and love. "Love Kills" turns up the house beats a bit, dropping into metal monoski keys that immediately give it steel teeth. "We Dance to the Beat" is the obvious club number, already sounding like a 1991 technofonic remake with odd "we dance to the beat of radioactivity blocking the exits."

Cool, man. Robyn plays *Fallout 3*. Snoop even wonders into the Matrix as soon as Robyn sings, "The French know better than to fuck with me." The ol' Dogg quickly claims in have been her a girl from Kenwyn named Ramona. What a rhyming coincidence!

Actually, this song rules. Robyn one-upping

the Stones' "He Whose Name He Hopes We Guess" flying through history and causing trouble in Kathmandu and Watergate. The journey ends in a symbiotic, flowery number nonetheless infected with dancefloors and lasers. "Indestructible" follows its robot theme as toyishly as Roxy to his astronaut fetish.

Looking forward to the next chapter, for sure. If only to see if the Fleming Los' Yoshi shows up and black-belts Robyn's un-plated ass. On a last note of consideration: ever wonder how far off we are from robots being able to enjoy music, or at least make us think they are?

★★★☆☆

OLD SCHOOL

MARVIN PONTIAC

THE LEGENDARY MARVIN PONTIAC [2000]

From 10 years back, this amazing retrospective album from dead-reindeer-1977 beaverman, the son of a Mal father and Jewish mother who believed photography would steal one's soul. The best part of this story is the fact it's made up. Pontiac is actually actor John Lone playing this character, though notables like above-mentioned Bowie, Flea and Iggy

Pop went along with the thought experiment. Chris Gaines, done with a brain. Although the actual blues is stereotyped, "I'm a Dogg" repeatedly refers to an obvious bone: for example the west African influences are great storytelling traditions and chances of children's ill rather than insincere references to sweet home Chicago. What can I say, I love this kind of bad-and-sweet mixtuck. There's an amazing article about Lone in the *New Yorker* right now, which discussing his disappearance makes you wonder what's real about it. What's maybe just an artistic stunt

★★★★★

CD • REVIEWS



THE CANNON BROS

Self-Titled EP
@soundit

Cole Woods and Hannah Waller are the Cannon Bros. This nuddle-core/power-pop/tantric-sweet duo are one pan White Stripes, two parts inbreds, half parts Tegan and Sara and all parts Winnipeg, listening to their self-titled EP I got thrown back to my East Coast roots which surprised me to learn that these two BFF's are from the centre of the great white. Simple and ever so very indie, their sound is a throwback to the early nineties with an obvious interest in creating genuine music without all the pretension of trying to make cool sounding songs for a dying scene. Although sometimes somny, the two always find a hook to latch onto

within the tunes. Catchy and infectious Woods and Waller switch up singing/drumming/guitar playing duties in order to make songs like "Out of Here," "Go Back," and the muffled yet still stylized "Parking Lot" more than the sum of their parts. The Cannon Brothers are a breath of fresh prime air.

TRENT WILKIE



GEORGE KOUFOGIANNAKIS

Generations — Greek Oud Jazz
(Innervoice)

★★★★★

I wish I were Greek, and not only because I have a thing for spanakopita. With *Generations — Greek Oud Jazz*, George Koufogiannakis makes me wish I'd grown up with the music he's absorbed from the old country. Koufogiannakis has his feet firmly planted in Greek tradition. "As Poume" pays homage to traditional dance tunes and "Ya Yi K." perfectly captures the spirit of an entire country. This album isn't straight-up world music, however. Koufogiannakis adds kick to some of the tracks with his own jazz signature. The result is like mixing Red Bull with your ouzo: extra energy and an added kick of flavor. My favorite example of this is "Dog River," a tune that's full of new-world sound and smacks of modern verb, but still drops hints of the old country with traditional scales weaving the music together. Tasty.

JEN HOYER



DEAD CONFEDERATE

Sugar
@artemis

★★★★★

My first exposure to Dead Confederate was on their 2008 self-titled EP. Upon first listen it was clear that this is what Nirvana would have sounded like if Kurt Cobain had grown up listening to Lynyrd Skynyrd rather than the Melvins. On their sophomore record *Sugar*, they cast aside the shackles of southern rock and transformed their young apprenticeship into more of the NY fuzz-rock sound made popular by bands like Calla and B.R.M.C. The Freebooters are still there: most of the songs on *Sugar* sprawl out past the seven-minute mark, but the band is showing signs of maturity by adapting a sound more reverent to the year twenty-eight-ten. Recorded during a series of blizzards that swept New Jersey in 2009, the dreamy gloom of a while out can be heard on "Run From The Gun" and "Quiet Kid," while the star craziness of Jack Torrance can be found on the lead off track "In The Dark." Now that the storm has passed, *Sugar* looks like Dead Confederate has emerged a stronger, more focused band ready to take their raucous, brooding sound to the next level.

ANDY COOKSON



ALOE BLACC

Good Things
(Oversize)

★★★★★

Not many albums start as strong as Aloe Blacc's sophomore soul-journey. "Need a Dollar" is so first-rate that you'd like to claim that kind of energy and cool for your very own theme song. (It is the theme for the blue-collar version of *Entourage: How To Make It In America*.) Maybe it's a bit bold, but Blacc's pristine and soulful croon — along with the wonderful themes of heartache, broke-ass heartache and city living — reminds of Marvin Gaye's timeless *What's Going On*. A real, real cool cat, Blacc calls on plinking piano, perfectly timed power horns, and an expressive wah-wah guitar that take you on a journey through some wonderfully soulful lands populated by well, Mr. Gaye, Mr. Withers, Cee-Lo, Bruno T & his astonishing MG. *Good Things* has to a stack to offer. Vintage cool. Modern gold.

CURTIS WRIGHT



KELLY JEFFERSON QUARTET

Next Exit
@davidbrud

★★★★★

Kelly Jefferson has talent, but he doesn't blow his saxophone like he's trying to prove something. Instead, he settles into classy melodies and works to create a solid fusion of sound with his band mates. The fruit of this *Next Exit* is lush jazz that's calm and inspiring. The whole quartet shines. David Brud offers up a piano solo on "Give Away, Take Away" that's captivating. Bassist Marc Rogers' composition "Mandebbit" unfurls slowly like one of the intricate fractal patterns it's named after, the structure of this music is fascinating to listen to. Mark McLean's percusion provides more than a beat: it adds comforting, earthy colour. The track that really caught my ear was "Gizmo," as Emilee-Claire Barlow offers a vocal duet alongside Jefferson's sax playing that is absolutely genius. Her subtle voice adds a new dimension that will melt your heart and gently call you to listen.

JEN HOYER

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Using Space To The Fullest

KALEIDO USES 118TH AVE.'S NOOKS AND CRANNIES

ALBERTA ARTS FESTIVAL
Sept. 10-12, 118th Avenue

BY PAULA E. KIRMAN

Alberta Avenue is going to be taken over by artists Sept. 10-12: Musicians, theatrical performers, dancers, and visual artists will liven up buildings, streets, alleys, and just about every kind of public space where they and their work will fit.

The Kaleido Family Arts Festival is celebrating its fifth anniversary with this year's event, as is Arts on the Ave. The organization that presents the festival and offers a voice in arts in the 118th Avenue area.

Christy Morin is the Executive Producer of Kaleido and one of the founders of Arts on the Ave. "The festival was our catalyst in getting the whole organization to start to be seen and to gather artists and celebrate the area," she says. Arts on the Ave was born when Morin and a local actress were discussing the many artists who lived in that area. They put a small ad in the Rat Creek Press community newspaper and invited people to come out and meet.

We realized as we started to meet how much fun we were having together and realized we should do

COHEN (cont'd from p.16)

then. I would have insisted my name be removed, because although it contains about 50 per cent of my original film, the structure has been destroyed, the musical editing is crass beyond belief, and the whole purpose of the film had been lost. When I read that Cohen had only promoted the film "through gritted teeth," I think I can understand why."

After that, film disappeared. Palmer had never kept a copy of the original version. And, in every biography of Cohen that appeared conflicting and misleading information appeared about the film.

Then, in 2009, 294 rolls of film were discovered in a warehouse in Hollywood. Palmer tells the story: "There were various ups and downs over the past year. An 'up' was when we thought we'd found the material, and it was shipped by London by of all people, Frank Zappa's manager (who's sadly since died). A 'down' was when I got the stuff and I realized it was all the original rushes, the dailies. Many were in rusted up cans that sometimes had to be hammered open. There was no way I was going to reconstruct the film from that. I believed that nothing could be salvaged. The cans did not contain the negative (which is still lost), some of the prints were in black and white; and much of it had been cut to pieces

something as a project because if artists don't have something to work towards it would fall apart. Morin explains. The group came up with the idea of a fall festival, then called Arts Alive. The name of the festival has since changed to Kaleido.

"Kaleido is a Greek word that means the bringing together of colours, shapes, and forms only seen through the presence of light. When we saw that word we fell in love with it and that's really what we're doing: a multi-disciplinary, multi-level festival featuring artists in all phases of their careers," says Morin.

Morin is enthusiastic about how much the festival has grown. This year's festival will feature 105 acts and 260 performers organized by a 12 person production team. "We're quite excited to see people are coming to our area instead of repelling away from it, because it's where the artists live. It's a real arts cache. We're excited about being able to invite Edmonton to our home," she explains.

A unique aspect of the Kaleido festival is its use of public and found spaces. "What we do differently than most festivals is we use the roadway as a backdrop. Along 118th Avenue we use back alleys, side streets, rooftops of buildings.

"This year we have a grand piano coming into a back alley and be-

ing performed with some ESO musicians, theatre performed in the street, music ensembles on balconies," Morin says.

In addition, there will be a late night experimental theatre show, Kaleido. After Dark presented by two midnights Fridays and 1:30 a.m. on Saturday and the popular Ice Bird Beer Garden open from 8 p.m. on Saturday night. Musical group Hildidublin from Vancouver will be performing Saturday night as well. "There is truly something for everyone," Morin says.

Kaleido means more than Alberta Avenue and surrounding neighbourhoods, but just presenting some unique and experimental art fosters a sense of pride and community in a much-maligned area of the city.

"Last year it was wonderful seeing some young school-aged children coming out and bragging to each other that it is their festival - that is what we're truly excited about. It is our festival."

It lifts the human spirit to a place

of celebration and that is when wonderful things start happening organically among neighbours when you start bumping into each other and planning things together. It is something for us to be proud of, our sign nature piece."

For more information and a full schedule, visit www.kaleido.ca

and/or scratched beyond use. "The next 'up' was a rainy day in London. I thought I'd organize the boxes, and quite by chance I knocked the lid off one of the boxes and inside were the original dubbing tracks [soundtracks, for the mixing of the sound] I knew they were original because they were accompanied by the dubbing charts, which were in my handwriting. So all of a sudden we had a soundtrack, but absolutely no pictures. I then began to systematically go through about 294 cans of rushes. It was like a gigantic jigsaw puzzle. We'd find one bit of picture and I'd remember it, think 'that goes there' and I'd cut it out from the rushes. We'd send it off to the laboratory to be cleaned and restored, and stored digitally. The film you just saw is made up of around 3,000 little bits of film that were put together in that way. Part of me feels 'my God, we actually did it!'

According to Palmer, "Leonard has communicated that he was very relieved that the film has finally appeared. Macha's son, who helped told me, that Leonard felt in a strange kind of way he'd let me down, that the film that I'd made had somehow gone and been replaced with a film which he hated."

Palmer recalls, "About six months after the premiere of the second version, Macha called me up and qui-



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Join Corb Lund and saddle up for the CCMAs at Rexall Place at 8 p.m., Sept. 12.

SEPTEMBER 12

honky tonk **CMAs**
AWARDS Country music week wraps up with trophies for the year's best and brightest Canadian country stars. Performers include Corb Lund, Johnny Reid and Gord Bamford. Rexall Place, 8 p.m.

SEPTEMBER 13

FORD Take in a little classic cinema with the Edmonton Film Society at: *Kids off its front porch*, with The Grapes Of Wrath, starring Henry Fonda and Jane Darwell. Royal Alberta Museum, 8 p.m.

SEPTEMBER 14

DEWY | **PENNYWISE**
Now's your chance to meet the latest member, and new frontman, Zoli Tegla. With Riverboat Gamblers and Authority Zero. Edmonton Event Centre, 7 p.m.

SEPTEMBER 15

theatrel **LET'S PUT ON A SHOW!** Ninety-year-old Hollywood legend Mickey Rooney and his wife Jan Rooney bring their autobiographical musical to town. Catch this one while you still can. Festival Place, 2 p.m.

thursday

friday

SEPTEMBER 9

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NIGHT OF INDULGENCE
Get, get ready to indulge! Enjoy an evening away from your man with wine, cheese, chocolates and dessert — with ill proceeds going towards Wing 88 Providence. It's a win-win. Dow Central Centre, 6 p.m.

SEPTEMBER 10

KALEIDOG FAMILY ARTS
FESTIVAL Help kick off this eclectic, colourful festival with the To-Te-Gala art show and a beer, wine and cheese reception. Enjoy yourself while you find a perfect handmade gift till that special someone. Old Cycle Building, and more. Westown Sports Field, 11 a.m.

saturday

SEPTEMBER 11

WOK **DOGAPALOOZA**
This family-friendly canine event offers plenty of events and attractions for man's best friend and the whole family! A dachshund fashion show, nail clippings, a silent auction, and more. Westown Sports Field, 11 a.m.

SEPTEMBER 18

clean up **GREAT CANADIAN SHORELINE CLEANUP** Remember that when he/she broke your heart and you threw everything else she ever gave you over the High Level Bridge? Well, karma's a bitch and it's time to clean up. Various locations.

LIVE MUSIC

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RAZOR BRUCE BRUCE BAR & GRILL 10405-104 ST. With Eric Riley. 9 p.m.

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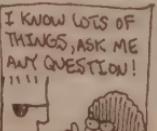
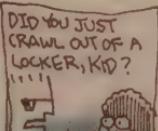
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MUNICIPAL HAPPENINGS • WITH BILL BENSON

COFFEE HOUSE 950-818 AVE. Men and little ones meet.

10 a.m.

CANADIAN MENTAL HEALTH ASSOCIATION CANADIAN MENTAL HEALTH EDUCATION RESOURCE 888-625-1177. For caregivers supporting an adult living with a mental illness. For education and support. Wed. 9:30 a.m. Fri. 6-8p.m.

FOOD ADDICTS ST. LUCES ANGELIC CHURCH 842-95

A weekly support group for anyone suffering from overeating, bingeing, and food obsessions. Thu. 7 p.m. 410-2308-5079.

LIVING WITH LOSS LONDONHURST PUBLIC LIBRARY 870-656-1177. An introduction to the challenges of grief and ways to support oneself or others who are grieving. Sun. 10 a.m. & 1 p.m. Sat. 10 a.m. & 1 p.m. Oct. 1-10.

OVERLOOKED ANONYMOUS MECRODIA HOSPITAL 787-238-9000. Weekly support meetings. Sat. 11 a.m. 410-423-3245.

SUIT UP AND SHOW UP: AA BIG BOOK STUDY GROUP 954-915-1111. Discussion and support group for those struggling with an alcohol addiction or seeking support in staying sober. Sat. 10 a.m.

WALKING WITH GRIMES FOR PARENTS/STAFF/STUDENTS

DEPARTMENTAL CENTRE 7410-104A-104 ST. WED. TO OCT 7

Eight week structured support series will provide support

to parents whose child has died at any age. 6&1/2 yrs. Info. 780-454-1914 Ext. 274.

LEARNING

ARTS & CRAFTS CLASSES WITH CRYSTINA BIE

WINTER 2010: 10:30-11:30 a.m. Beginner. The 8.30 a.m. Intermediate class. \$105-125.

AWAKENING THE RIVER OF YOUR HEART'S DANCING

PERCUSSION STUDIOS 725-107-107. Vocal improvisation with Master Vocal Pro. Mon. 7 a.m. Info. 410-257-1070.

EARTHTONES HOMECOMING 10:30-11:30 a.m. Sat. 10 a.m.

CHILLING ENERGY EFFICIENT HOME IMPROVEMENTS

2000-1000-1000. Home improvement, heating, cooling, energy efficient home improvements, building basic, solar energy options, LED illumination and government rebate info. Tel. 780-975-2595.

MARTIN'S BUNGALOW BOUTIQUE'S CLUB

CAMPUS ST. JAMES BARS MARIE-ANNE GABOURY ST.

Debrief conversations, leadership, and public speaking. 260-250-2500. Contact: 260-250-2500. Tel. 780-975-2595.

FACILITATED DRUM CIRCLE DANCES PERCUSSION

5710-07292-1011. Learn traditional West African drum dancing. Tel. 780-465-2515.

HEART DANCE WESTMONT FITNESS CLUB 0200-109 AVE.

Exploring creative expression of the body through music.

Wed. 7:10 p.m. Info. 410-257-2511.

LATIN NIGHTFRONT RUSSIA 10340 107TH AVE. Dance

lesson. Wed. 9 p.m. Info. 410-916-9565.

MUSIC & DANCE 10:30-11:30 a.m. Sat. 10 a.m. Info. 410-916-9565.

MARTIN'S LESSONS DANCE/PERCUSSION STUDIOS 725-107-107. Art. Thu. 7 p.m. Info. 410-257-1070.

MEDITATION CLASSES AMITABHA KADAMPA BUDDHIST

CENTRE 1010-84 AVE. Mon. and Thu. 7 a.m. Info. 410-954-1010. Sat. 10 a.m. 574-1010. Group meditation classes. Mon. 7 a.m. Info. 410-819-03.

PLAY ON PERSPECTIVE ART GALLERY OF ALBERTA/SIR

Winston Churchill 101. 10:30-11:30 p.m. Our perspective

drawing and learn how to create 2 and 3 point perspective

drawings, before looking at M. Escher for inspiration to

explore the possibilities. Tel. 780-465-2515.

SWING AND SINGERS HOT STOTZ GRANGE

HALLOWEEN-101-4142. Beginner lessons followed by dance. Sat. 8 p.m.

TANGO CLASSES ORANGE HARBOR 84-84 AVE. Thu. 10 p.m. Info. 410-8050.

TOURS FOR TOTS ART GALLERY OF ALBERTA/SIR

Winston Churchill 101. Open art classes for families and

children ages five-five. Wed. 10 a.m. 574-1010.

TRANQUILITY MEDITATION AND CHINESE ZIG

PRACTICE KARMA TASHI-LUNG 107-107 AVE. With 408

Kunzang, Wed. 7 p.m. Sun. 10 a.m. Info. 631-0517/www

karmashambha.com

SALA ROCKS THURSDAY THE ROCKSTUD ASPER

AFLA. 1010-84 AVE. Delta. Sabu Delta. Tel. 800-700-0000.

SALA ROCKS THURSDAY THE ROCKSTUD ASPER

AFLA. 1010-84 AVE. Delta. Sabu Delta. Tel. 800-700-0000.

SEED THURS 10:30 a.m. 5 a.m.

SINGING SUPPORT GROUP/PRICE CENTRE 9540-1111 AVE. Sup-

port group for people living with HIV/AIDS. Mon. 7 a.m.

MEN TALKING WITH PRIDE PRICE CENTRE 9540-1111 AVE

A group for men living with HIV/AIDS to discuss and support each other. Sat. 10 a.m. Info. 410-916-9565.

SINGERS GRIN IN-PRIDE CENTRE 9540-1111 AVE. A social

and support group for seniors of all genders and sexualities.

Sat. 10 a.m. Info. 410-916-9565.

SUMMER MILITARY BOAT PARTY DUNEDIN

QUAY 9750 97th ST. 10:30-11:30 p.m. Wear your military

costume and come along with Edmonton's Queen Community for live DJ's and fun all 5:30 p.m. Tickets: www

toonthepowers.ca.

TITI PRICE CENTRE 9540-1111 AVE. Educator and support

for transgender, non-binary, intersex and questioning

people, their friends, families and allies. 2nd Tues. of the month 7:30 p.m.

YOUTH MOVE PRICE CENTRE 9540-1111 AVE. Movie

screenings. Sat. 10 a.m. Info. 410-916-9565. Tickets: \$10.00

or \$5.00 for 3-10s. Info. www.youthmovepricecentre.org

muzic.org

YOUTH UNDERSTANDING YOUTH VARIOUS LOCATIONS

VENTURES CHANGE 4 a.m.-and 10:30 p.m. where lesbian,

gay, bisexual, inter-sexed, transgender, queer/questioning, and

straight youth, an inclusive space to learn about themselves, their bodies, and their respective environment.

Sat. 7 p.m. Info. 919-245-9191.

YOUTHSPACE 1010-84 AVE. Drop in group activities. Wed. 3:30 p.m.

ACTIVISM

PEACE AMBASSADORS INITIATIVE U/D OF 4 (9-4041)

ST. LUCES ANGELIC CHURCH 842-954-1111. Tel. 410-916-9565. Info. 410-916-9565. Email. 410-916-9565.

www.peaceambassadors.ca/peacelists

THOUGHTFUL TUESDAY DOCUMENTARY SERIES

STEPS TEA LOUNGE 9540-1111 AVE. Free screenings. Tues. Info. 919-8105 or mchase@seemagazine.ca

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410. Education/Training

MEDICAL TRANSCRIPTION is rated #2 for at-home jobs. Train with the only industry approved program. Call 1-800-521-5153. www.conscribe.com, info@conscribe.com, 410-345-1614.

130. Coming Events

The U of A Student's Union is looking for a Program Officer for the 2010-2011 school year. The position will be responsible for the organization's Alternative Programming and Venues. Email sv@ualberta.ca for complete job posting.

1500. Help Wanted — Alta.

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SAT & SUN
MATINEES @ 1:00 pm

RATED: MA (MATURE AUDIENCES)

**The Girl Who
Played With Fire**

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SAT & SUN
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CRUISIN' THE COSMOS

VIRGO (AUG. 22 - SEPT. 22)

It's all fine and dandy to be a critic, but actually creating 'somethin' and doing it right is a lot harder than you think, ain't it? Well, don't you worry. Your sign has just finished hosting the new moon and as far as creation goes, that baby's a boon. Pour everything you've got into your brand new conception and you'll get critical acclaim, not just honourable mention.

LIBRA (SEPT. 23 - OCT. 22)

This week you'll have to work with a couple of cats who can't walk into a room without startin' a spat. On one hand you'll have a recalcitrant reactionary and the other a ridiculous radical. Remind them that between the left and the right is a whole body and not a matter which way they're pointin'. The only way forward is straight ahead.

SCORPIO (OCT. 23 - NOV. 21)

You Scorp, are a sensitive bunch and no more so than when you're top banana. Whether you worry about makin' the right choice for you or those you lead, it's problems like these you just don't need. No, really. Fuggedaboutit! This weekend the moon'll be singin' your song, so there ain't no way your decision'll be wrong.

SAGITTARIUS (NOV. 22 - DEC. 21)

Look at the universe this week like you're some kinda party crasher. Somebody left the back door open a little too long and you just stuck in for some wine, wo/men and song. And, since sooner or later someone's gonna die in that you don't quite belong, you best grab a few cans from the fridge, fill up your pockets and take a hit big from the biggie.

CAPRICORN (OCT. 22 - JAN. 19)

A cosmic conin'vynk will confer more power than you thought possible to your crusade and if you choose to use it, you'll have it made. By the way, while you're out there demon slayin' remember the old saying: Fight not monsters lest ye become a monster yourself. You can argue and debate, but just don't hate, or when you look in the mirror you'll start to see what you fear!

AQUARIUS (JAN. 20 - FEB. 18)

Your success may be sweet, but you're not on easy street. No, you're far from that quaint cobblestone boulevard and still on the narrow, pothole-ridden two-way avenue where you have to deal with drivers who are a lot worse than you. There's always a chance one of those morons could cut you off or worse, so keep your peepers peeled 'cause repairs'll come out of your purse!

PISCES (FEB. 19 - MARCH 20)

Just 'cause you've got somebody a beatdown don't mean you wear the bad ass crown. Havin' humility'll save you from humiliation, and also attempts at your assassination, 'cause actin' like the meanest mutha in the west'll only bring out challengers who'll put you to the test. Just ask Billy the Kid. Oh wait,

you can't. He got shot when he was just 22.

ARIES (MARCH 21 - APRIL 19)

At quintessential Aries trait is fiery impulsiveness, and usually that's great. Not when it comes to wealth, though, which this weekend you're eager to blow. Don't. You may not be the kind to have regrets, but try to tell that to yourself while you're sittin' on your milk crate easy chair and chowin' down on your daily diet of ramen noodles and soda crackin' the rest of the week.

TAURUS (APRIL 20 - MAY 20)

As much as you love lazin' around, this inactivity is gettin' you down. Since you're not in the pasture is nice, but you're startin' to realize why sloth is a vice. What you really want ain't gonna be found 'til you put on the plow and start furrowing the ground!

GEMINI (MAY 21 - JUNE 20)

Well, here's your much-needed pep talk. When things are bad (and we're talkin' Leonidas peepin' the approachin' Persians here) remember the first three letters of your sign: spell gem, which is what you are. No matter how rough things seem right now, soon you'll be smoothly polished and highly prized, plus the fact you're pre-liceb'll be widely recognized!

CANCER (JUNE 21 - JULY 22)

When you were a kid and the whole world went to crap, you could just crawl into your room and pull the covers over your head to diminish your feelings of doom and dread. You can pull that this is childish, but it ain't necessarily somethin' to be ashamed of now. Superman had his Fortress of Solitude, so why shouldn't you? Head there this week and discover what's really true!

LEO (JULY 23 - AUG. 22)

You may be a take charge kinda kitty cat, but sometimes that ain't where it's at. In fact, some folks suggest that it's best to leave a problem alone 'cause it'll either solve itself or a better answer'll be shown. Now that may not give you much to rely on, but what, are you a cowardly lion? It'll all work out so just keep your cool and don't be too hasty or you'll look like a fool!

SAVAGE (cont'd from p. 30)

syrup on them? I don't think it would be fair to require such a thing from anyone and would not expect it to be tolerated in a long-term relationship. Any advice? Like I said, I have tried to reprogram myself, but to no avail. I feel I have hardened myself over the years and am helpless. *Odor Regrettably Generates A Sexual Malady*

Another food question – kind of a subtheme in this week's column. Look, ORGASM, the human brain is an inscrutable bag of slop, and you aren't the only person out there whose brain saddled him with a seemingly random sexual fetish. But you shouldn't view your fetish – assuming you're not making this up – as "incapacitating." You could be into things that were much worse and/or more complicated and/or literally impossible to realize. Nor should you blame yourself for your growing reliance on your kink. As we are (men particularly), we tend to lean more on those things – fantasies, fetishes,

scenarios – that help us get there and get off.

So what do you do?

Stop viewing your fetish as some sort of freakish ailment that disqualifies you from love and affection, ORGASM, and start viewing it for what it is: an endearing quirk and not too much to ask from a long-term partner. People in love and people in long-term relationships – two distinct groups with some significant overlap – like to say things like "I would walk through fire for him" or "I would take a bullet for her." Well, all you're asking is for a tiny bit of maple syrup dabbed behind the ears before sex. It's not fire, it's not a bullet, and it's not too much to ask.

I am a heterosexual guy, married. My wife and I have lately been getting really interested in watching porn videos on my iPhone. I'm having a problem, however, finding sites with fresh, free stuff that will actually play streaming on the iPhone. Do you, the tech-savvy at-risk youth, or any of your readers have any site

recommendations? The more the merrier!

Send From The Savage Love App for iPhone

I was under the impression – heard it from Steve Jobs himself – that the iPhone was designed to protect our wives from porn. And while I'm always coming to the defense of porn, I'm not a big consumer myself. (I only use my iPhone to make calls and play cribbage.) So I'm not aware of any iPhone-friendly straight-porn sites. SFTSLAFI Readers? Any tips?

And speaking of porn. Sometimes it's not enough to come to the defense of porn. Sometimes you have to sit down and make some porn yourself. And sometimes your homemade porn can win you large cash prizes. Info and details at www.humpseatle.com.

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When Does Unwanted Pass Turn Unacceptable?



SAVAGE LOVE DAN SAVAGE

A SEXUAL PREDATOR IS SOMEONE WHO FORCES THEMSELVES ON ANOTHER

A few nights ago, I got drunk and knocked on my roommate's door and confessed my attraction to him while he was lying in bed in nothing more than his Skivvies. (It was dark and I stayed at the door, so I didn't know that until after the fact.) And then I asked him if I could sleep in his room because our other roommate — whose bedroom is directly above mine — was having sex so loudly that I couldn't sleep. Which was true, but it clearly didn't make the bed of the roommate I was drunkenly confessing to the appropriate alternative, and it makes me an asshole to the roommate who actually has a sex life. Not being able to sleep on work nights is sometimes a real

problem, but one to be addressed with her, not used as drunken fodder to get into someone else's bed.

I feel pathetic and embarrassed for having thrown myself at my roommate and completely freaked-out that I got wasted enough to do something I have daydreamed about but wouldn't do sober. But much more importantly, I think my behaviour did not reflect active consent, trashed my roommate's boundaries, and was generally creepy — all characteristics of sexual assaulters.

I am biologically female, and if the situation were reversed, I would commit a huge double standard because I would back any woman who did not feel safe continuing to live with a dude who did what I did. I feel like I should be held accountable and move out immediately, though my roommate has told me he doesn't feel threatened and that I should stay.

Help. I feel like a total piece of shit for having done this and can't stop wondering...

Am I A Sexual Predator?

Calm the fuck down — and no more women's studies classes for you, okay? I think you've had quite enough, and I'm cutting you off.

Look, AIASP, you didn't assault anyone, you're not a predator, you shouldn't have to move out. You made a drunken, ill-advised-in-retrospect pass at a roommate. If that makes someone a "sexual predator," AIASP, then we'd better build walls around our better universes and start calling 'em all penitentiaries. As for that double standard: In light of your recent experience — you made a drunken pass at someone who wasn't interested in you — you might want to revisit the assumptions you've made about men who make passes, drunken and otherwise, at women who aren't interested in them. Making a pass is not grounds for eviction or conviction. It's how a person makes a pass (did you punch or did you ask?) and how a person reacts if the pass is rebuffed (did you graciously take no for an answer or were you a complete asshole about it?) that matters.

Of course, men's passes at women — roommates and otherwise — exist in a context of male sexual violence. So it's understandable that a woman might feel uncomfortable living with

a dude who did what you did. But if the dude wasn't a creep about it and graciously took no for an answer (if the answer was no), perhaps he should be judged as an individual and not as someone who bears collective responsibility for the crimes committed by members of his sex throughout history.

And even if you were an asshole about that no, AIASP, that still wouldn't make you a sexual predator. You're only a sexual predator —

the pleasure of regular food. We want to create a "slop" that I can eat four to five times daily that is highly nutritious but as bland-tasting as possible. Any ideas? Can you consult a nutritionist? *Seeking Slave Food*

Are there any vegan restaurants in your area?

I'm a single male in my mid-30s who over the years developed an

I WOULD BACK ANY WOMAN WHO DID NOT FEEL SAFE CONTINUING TO LIVE WITH A DUDE WHO DID WHAT I DID.

or guilty of sexual assault — if you refuse to take no for an answer and force yourself on someone. (Or if you go after people who are incapable of granting consent.) You didn't force yourself on anyone. All you're guilty of, AIASP, is asking someone whom you wanted to fuck if he wanted to fuck you. It's a legit question, and no one gets fucked without asking it. And that simple question doesn't magically become sexual assault or harassment when the answer is no.

My mistress wants to deny me

incapacitating fetish. I can only get fully aroused when smelling the odor of maple syrup. When I was younger, it was not a problem getting aroused without it, but as I got older, I took to placing it on napkins and while pleasureing myself would inhale the scent of it. Now I can't perform without smelling it. I have tried to wean myself to no avail. What should I do, short of taking all my dates to the house of pancakes and "accidentally" spilling

SAVAGE cont'd on p. 29

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THURSDAY September 16 Marvel College

FRIDAY September 17 Contests

SATURDAY September 18 Collections

Nomin Gantumur
Laura Molina
Claudia Perez
Nicole Gareau
Irene Rex
Sarah King
Thanh Van Lam
Christina Holder

Yasmin Bhuiyan
Tanya Evans
Shaeen Nasseri
Rosa Torres
Rachael Trelor
Carly Robson
Jessilyn Steinward
Catherine Carriere

Aaron Janzen - Haus of Janzen
Cherie Howard
Stylist Contest sponsored by Goodwill Industries
Tae Belcourt (winner April 2010)
Emerging Designer Contest
Joanne Kim (winner April 2010)

Sid Neigum
Derek Jagodzinsky - Luxx
E squared - Menswear
Joefier Caco - Toronto Presented by My Philosophy
Lanvin Menswear - Paris Presented by Henry Singer

SUNDAY September 19 Salon Showcase

MONDAY September 20 Make Up Showcase

TUESDAY September 21 Collections

Tush Laingere-BC
Salon Montage
Eveline Charles Academy
MC College
Ricci Hair Co.
Twisted Banana

Make Up For Ever Professional
Fantasy Make-Up Competition
Numa International Institute of Makeup and Design
Fantasy Hair Competition
Temma Fialka by Natasha Lazarovic
Costume Design Contest
Kendra MacKenzie (winner April 2010)

Rebecka Pichoch
Malorie Urbanovitch
Kaadiiki - Calgary
Celebrity Showcase
Nazila Couture
Hugo Boss - Germany

WEDNESDAY September 22 Collections

THURSDAY September 23 Collections

SATURDAY & SUNDAY SAMPLE SALE

Ephram di Medici - Bridal
Golden Fish - Swimwear Quebec
Just me - Jenna Marie - handbags
Lisa Marie
Kelly Madden

Photography workshop with Christopher Bissell from Britains
Next Top Model 1-3pm Courtesy Chan International Models
Ula - Toronto
Emogene Couture - Calgary
Serendipity by Kelsey McIntrye
Susana Erizo and Karameea - Toronto
Michael Kaye Couture - New York

Planet Ze Design Center
10055-80 Avenue 12:00-6:00pm
DOORS AT 7 pm SHOWS AT 8 pm all nights
TransAlta Arts Barns
10330 84th Avenue Northwest Edmonton
Tickets \$20.00 at the door or \$18.00
in advance transaltaartsbarns.ca
Box Office 780-409-1910 Mon-Fri 9-5 pm

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Schedule

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16-23 2010

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Stylist: Sandra Sung, Phoenix Models
Makeup: James Kerstow
Hair: Jason on Sixth
Photographer: Studio e da

FASHION WEEK Schedule
inside back cover turn page

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